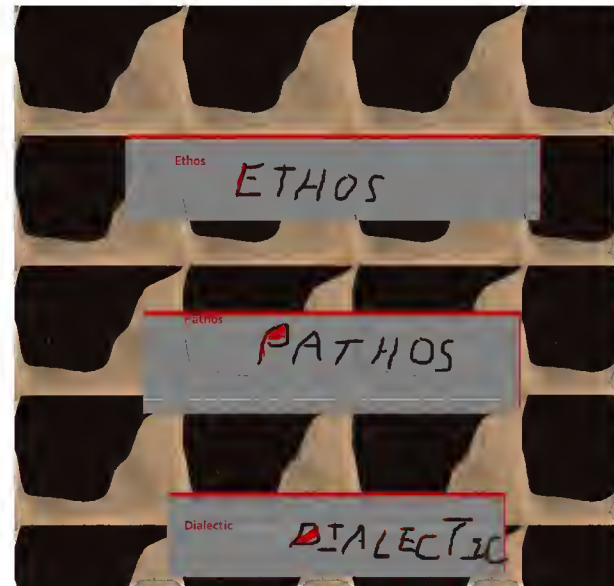


Rhetoric :Chords Threads & Strings

Virtual Drawing Moods and Modes of Ethos Pathos and Dialectic
Towards Discourse

by Edwin VanGorder



Rhetoric :Chords Threads & Strings

Virtual Drawing Moods and Modes of Ethos Pathos and Dialectic Towards Discourse

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The traditional moods and modes of rhetoric as ethos pathos and dialectic have over time yielded in the usage , the discourse which ethos and pathos condition beyond the inevitable "oscillation" of subject and object are in that conditioning formative to what might then be called a virtuality.

In cyber drawing, a virtual realm in it's own right I have followed these chords threads and strings in this project which note, accordingly the following denominations of post nominalist critique towards a feeling that things can't be put into language only because they are already there.

The deterritorializations that accord are prosodic as:

issues of identity usage and being

ethos pathos and dialectic

interactive, immersive, generative

logical, expressive, nominal

phenomenon, noumenon, noema (subtle expression)

trace, rhizome, stain

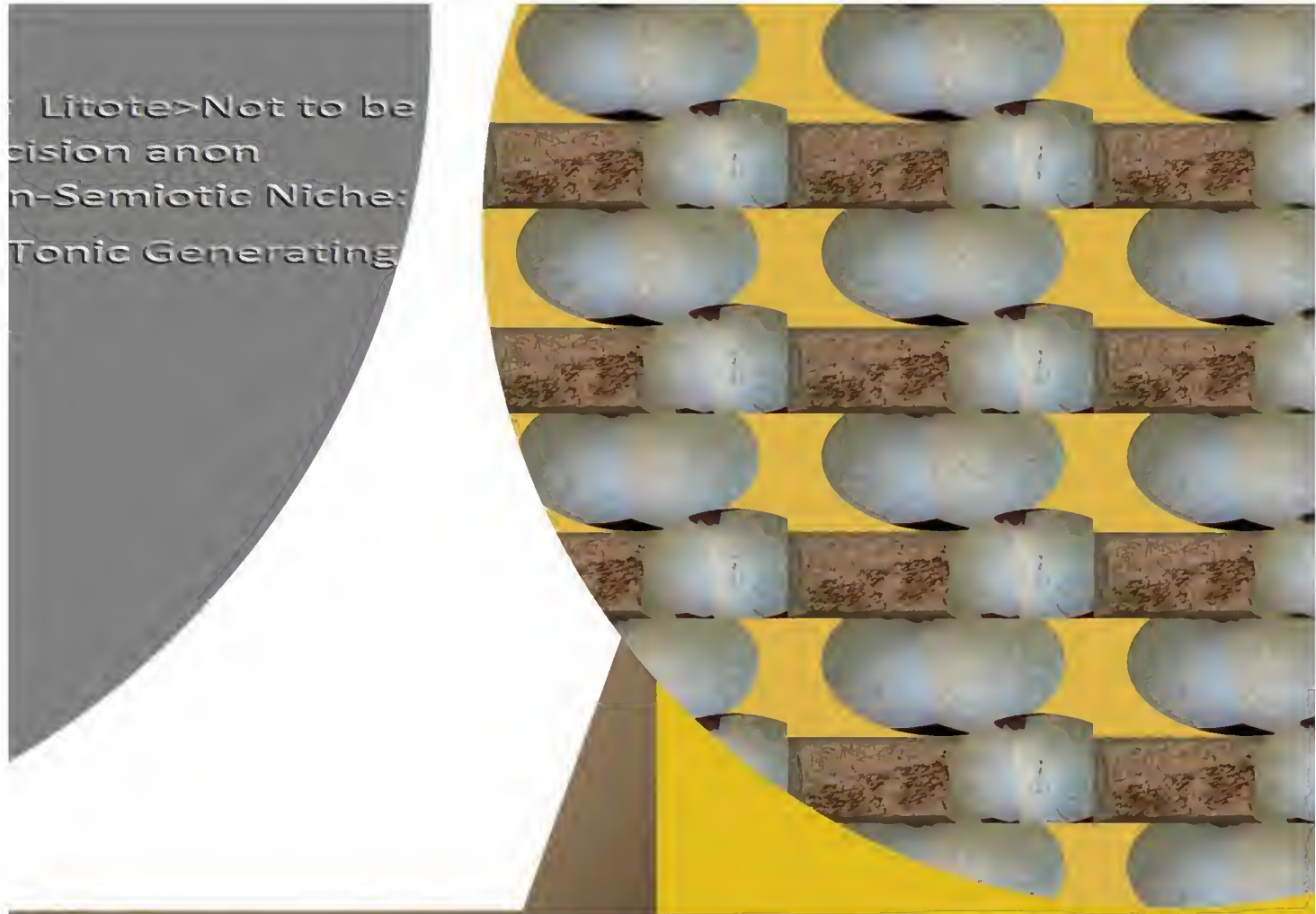
tableau, environment and semiotic niche

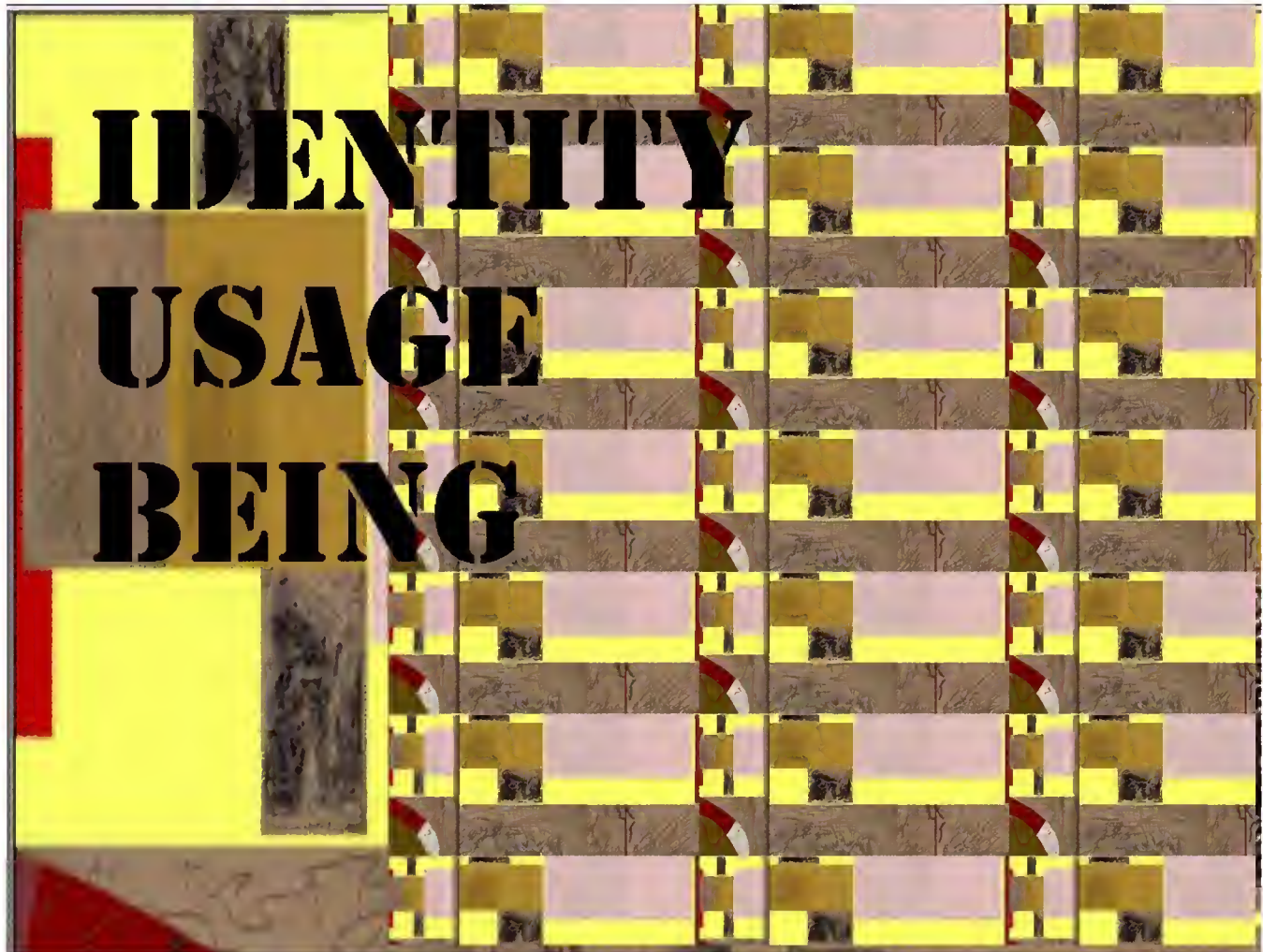
opposition, union and intersection(Morphological arrows-> Boolean sets)

trope aporia and aphorism

Issues, Pragmatics, Projects

and various other psychological colloids as they occur to the elasticity of logic as the globality-
the plasticity of art.







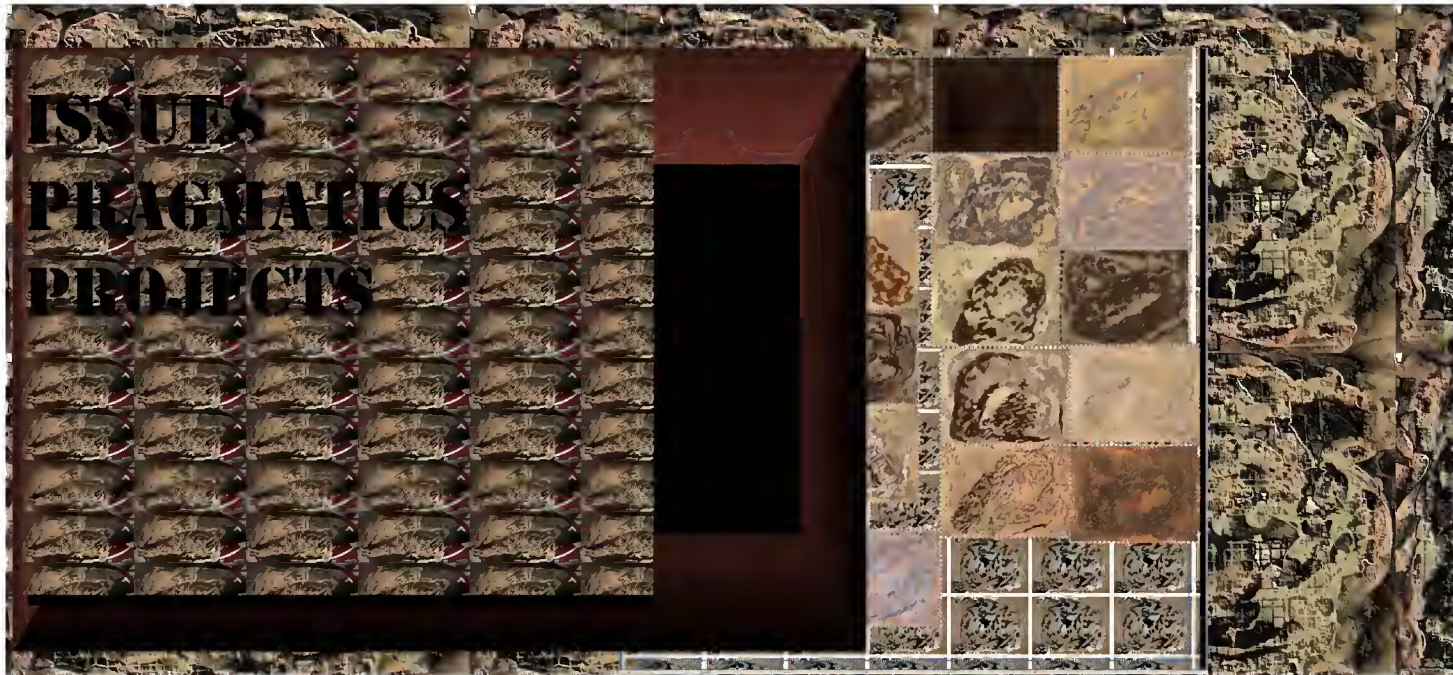




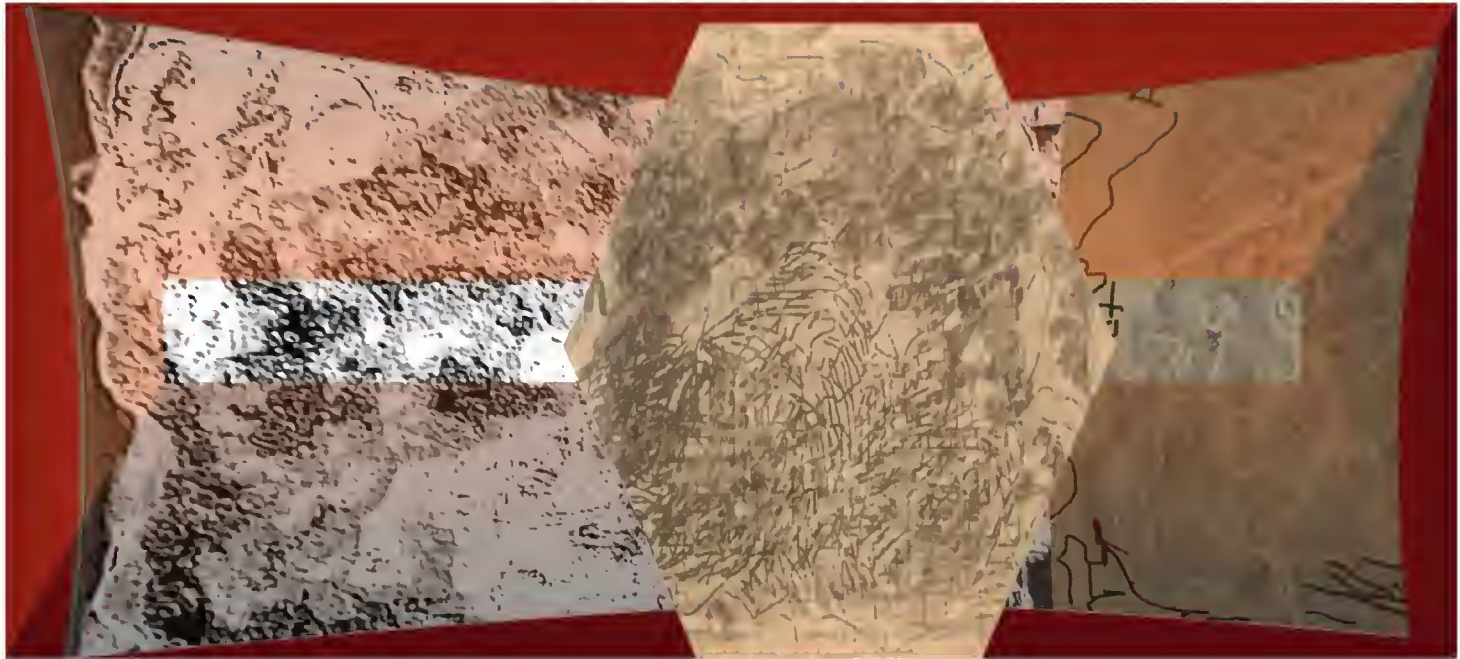


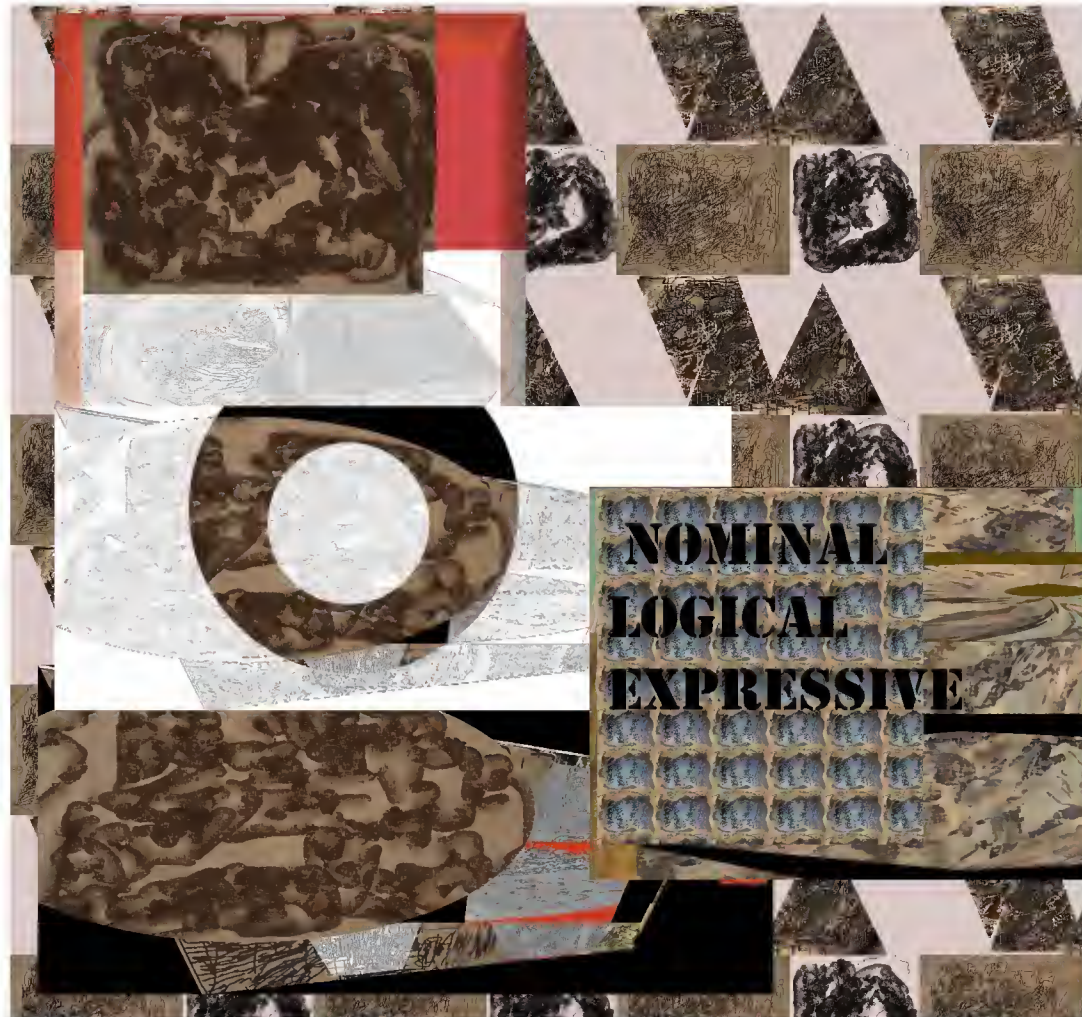


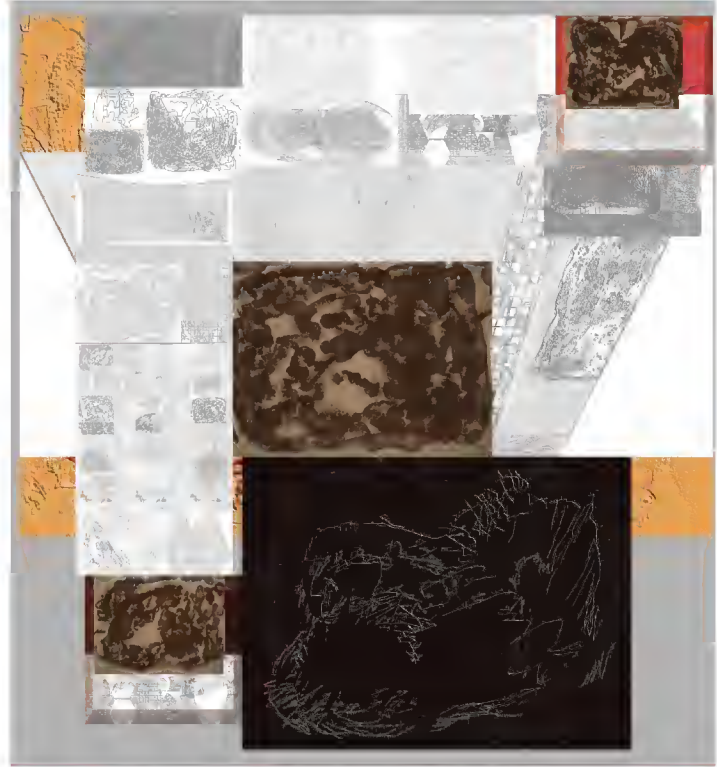


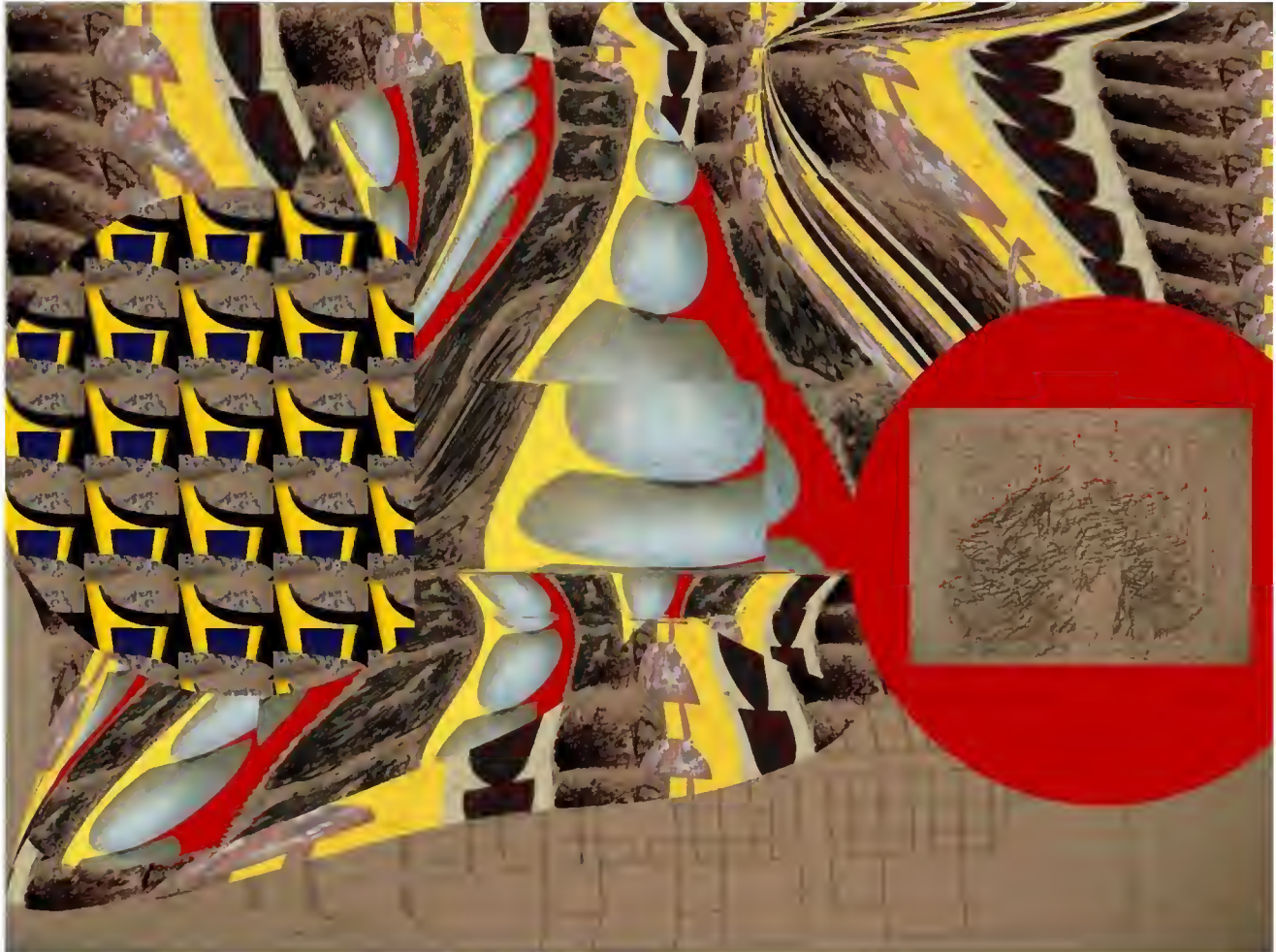






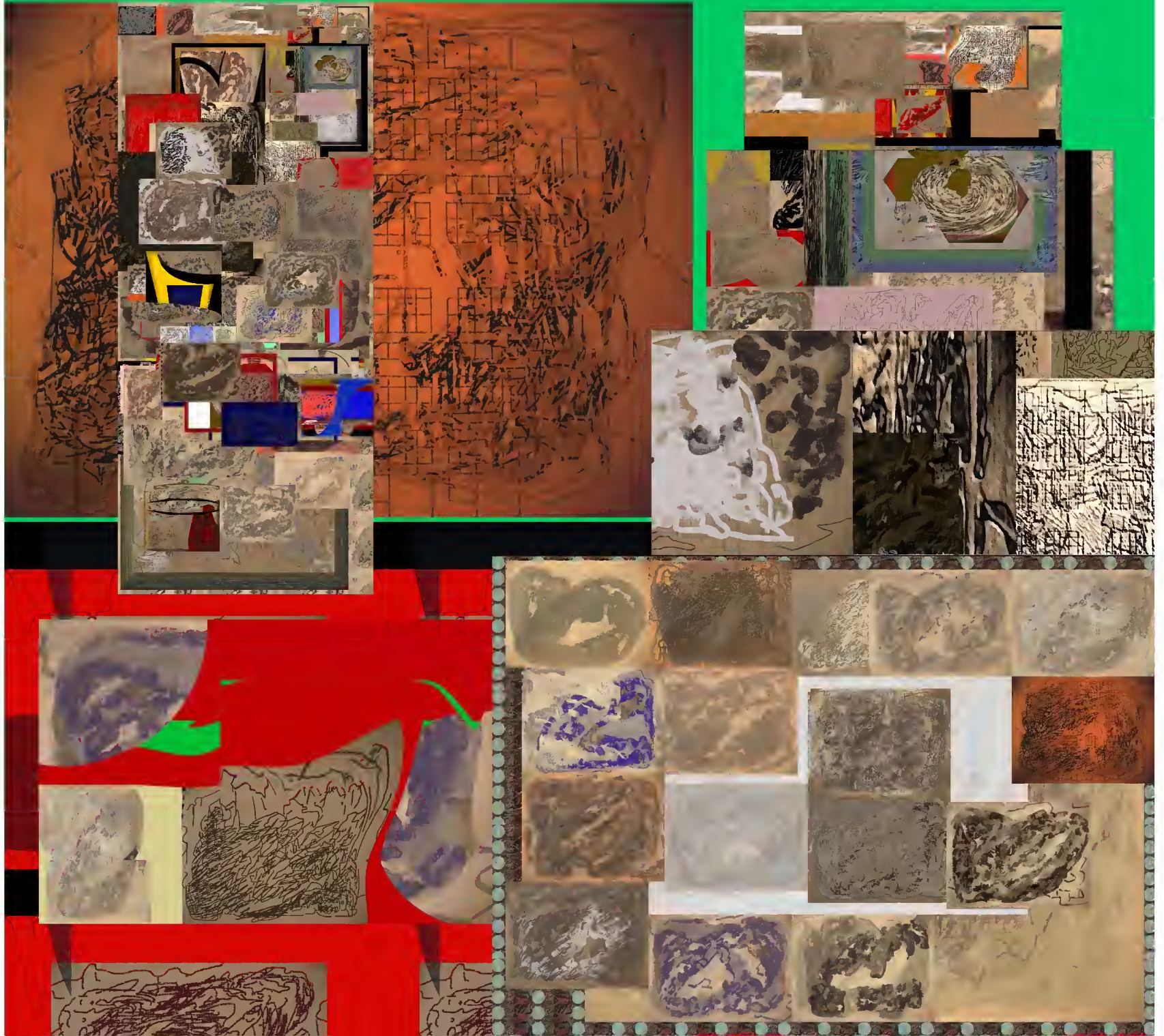












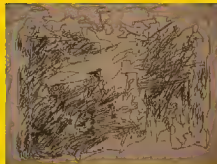




Hermes & The
Hermeneutical

Interpellation

Interpollation

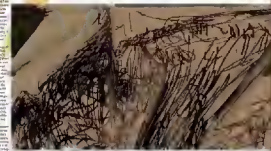


Drawing Visual Verbal Space 3

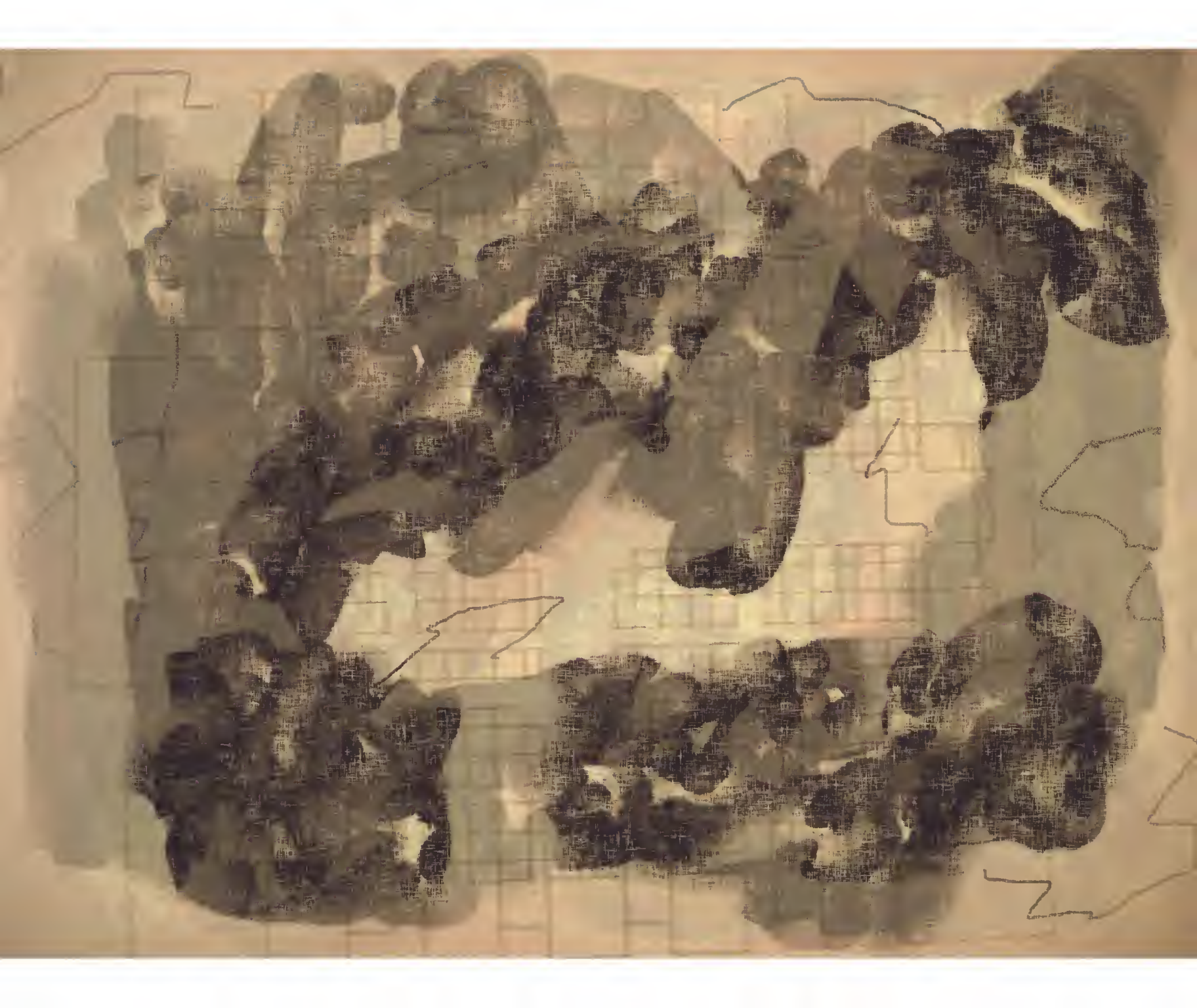
Marl Fiore

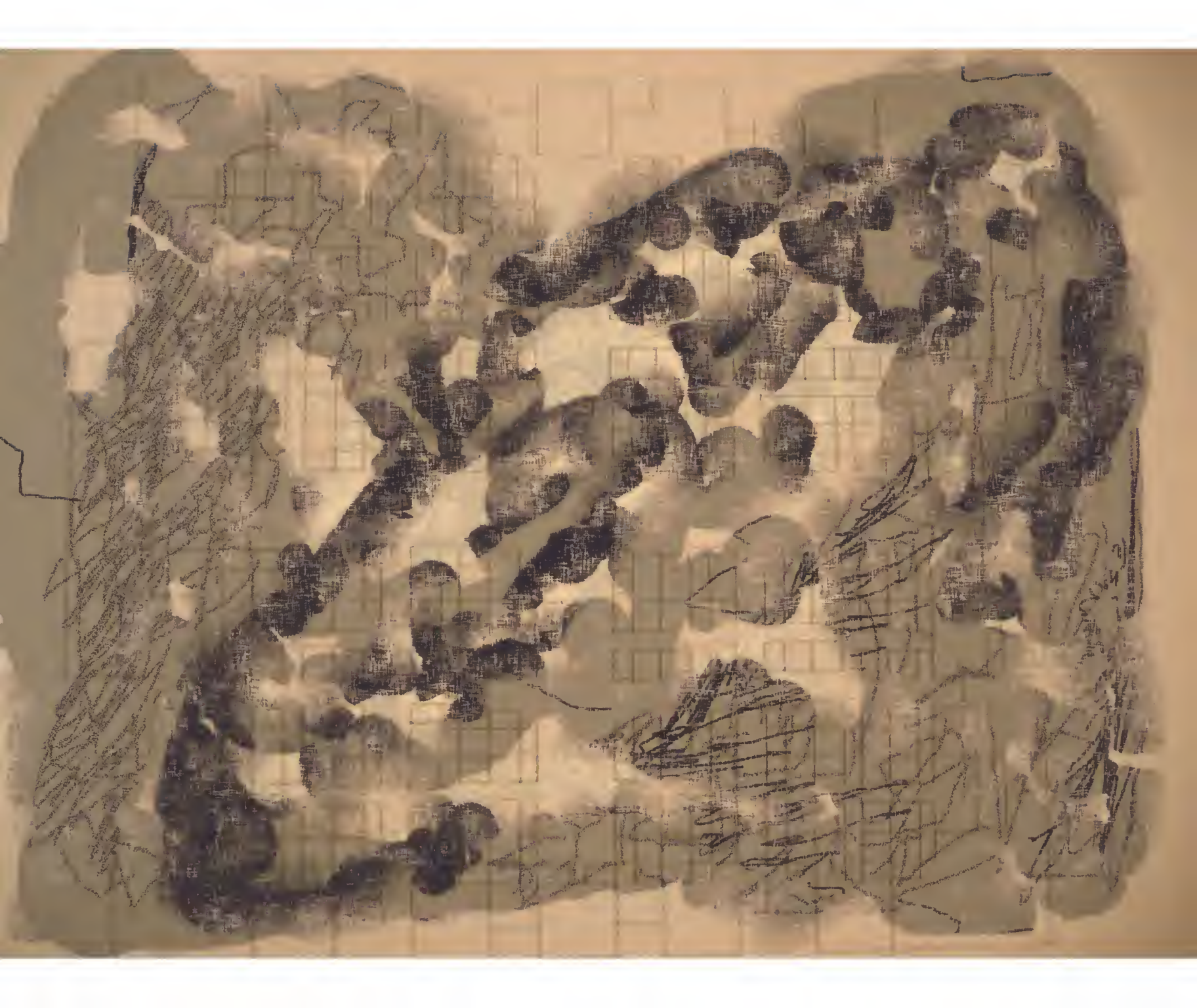


Marl Fiore's work is a complex, multi-layered exploration of visual and verbal space. The drawing above is a dense, abstract composition of black and white lines, creating a sense of depth and texture. Below it, a smaller, similar drawing is presented, also featuring dense, overlapping lines. The text accompanying these drawings is a dense, multi-paragraph piece of writing, likely a critical analysis or a reflection on the artist's work. The overall composition is a collage of these elements, with the drawings and text arranged in a way that suggests a dialogue between the visual and the verbal.

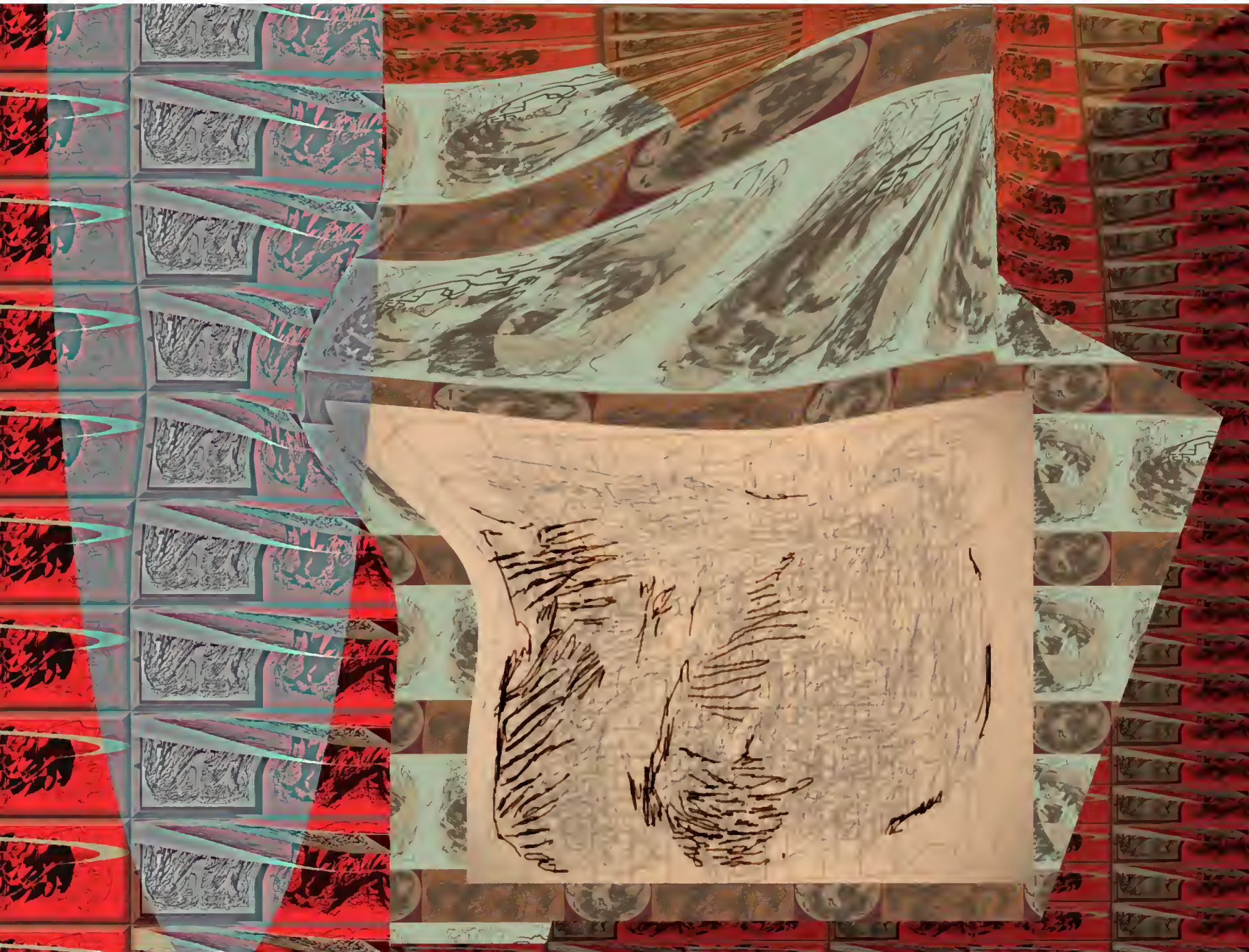


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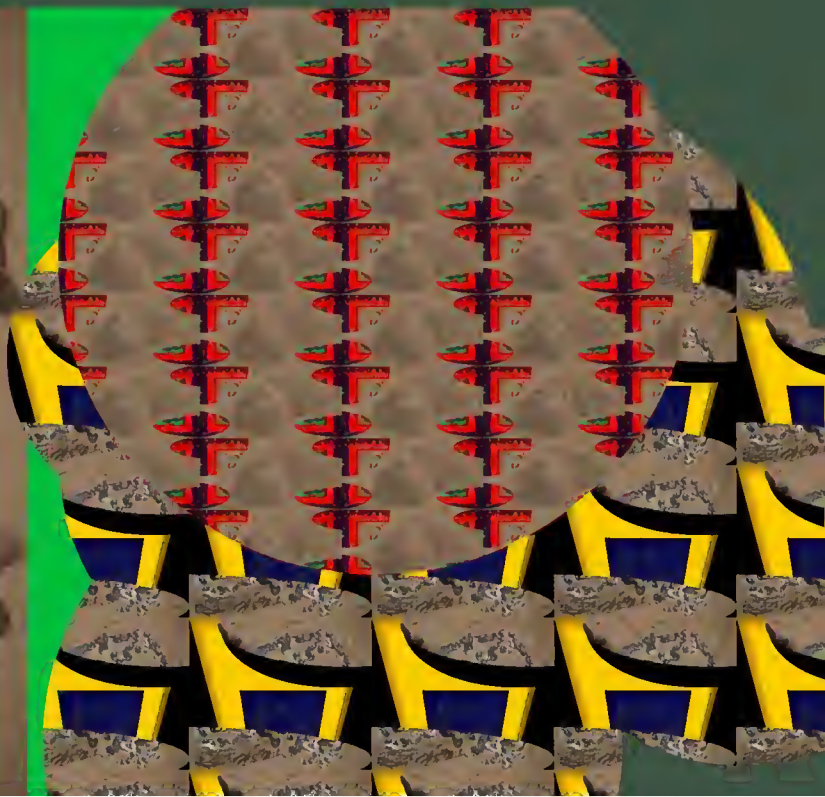
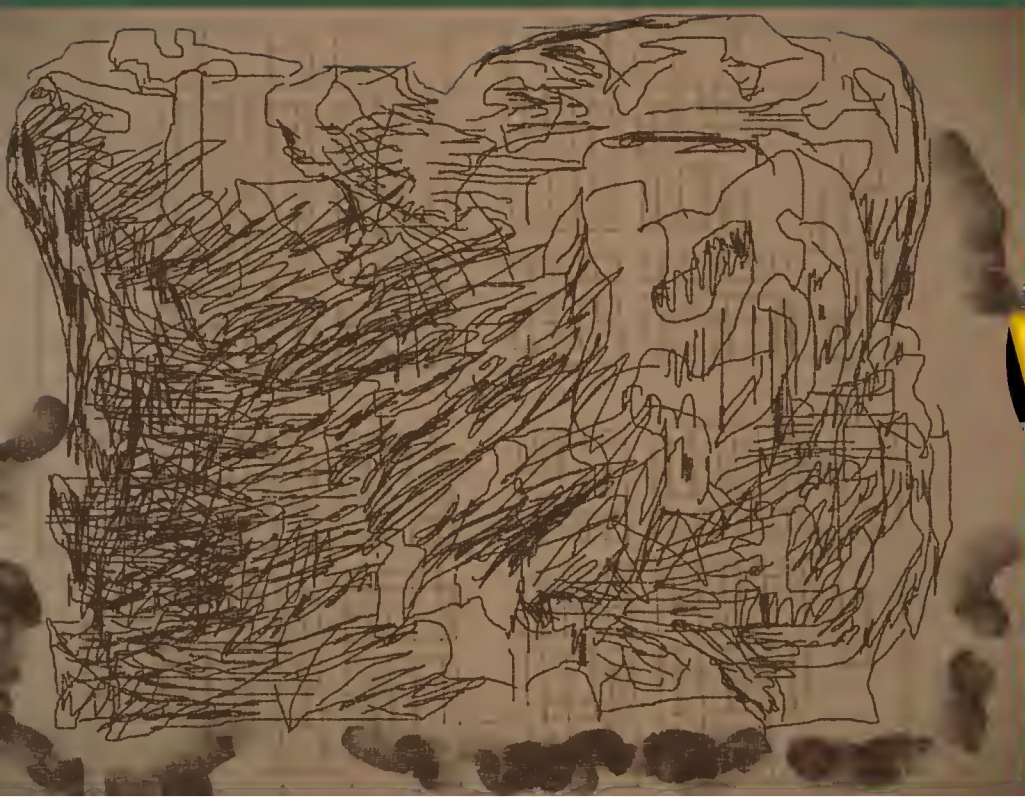


















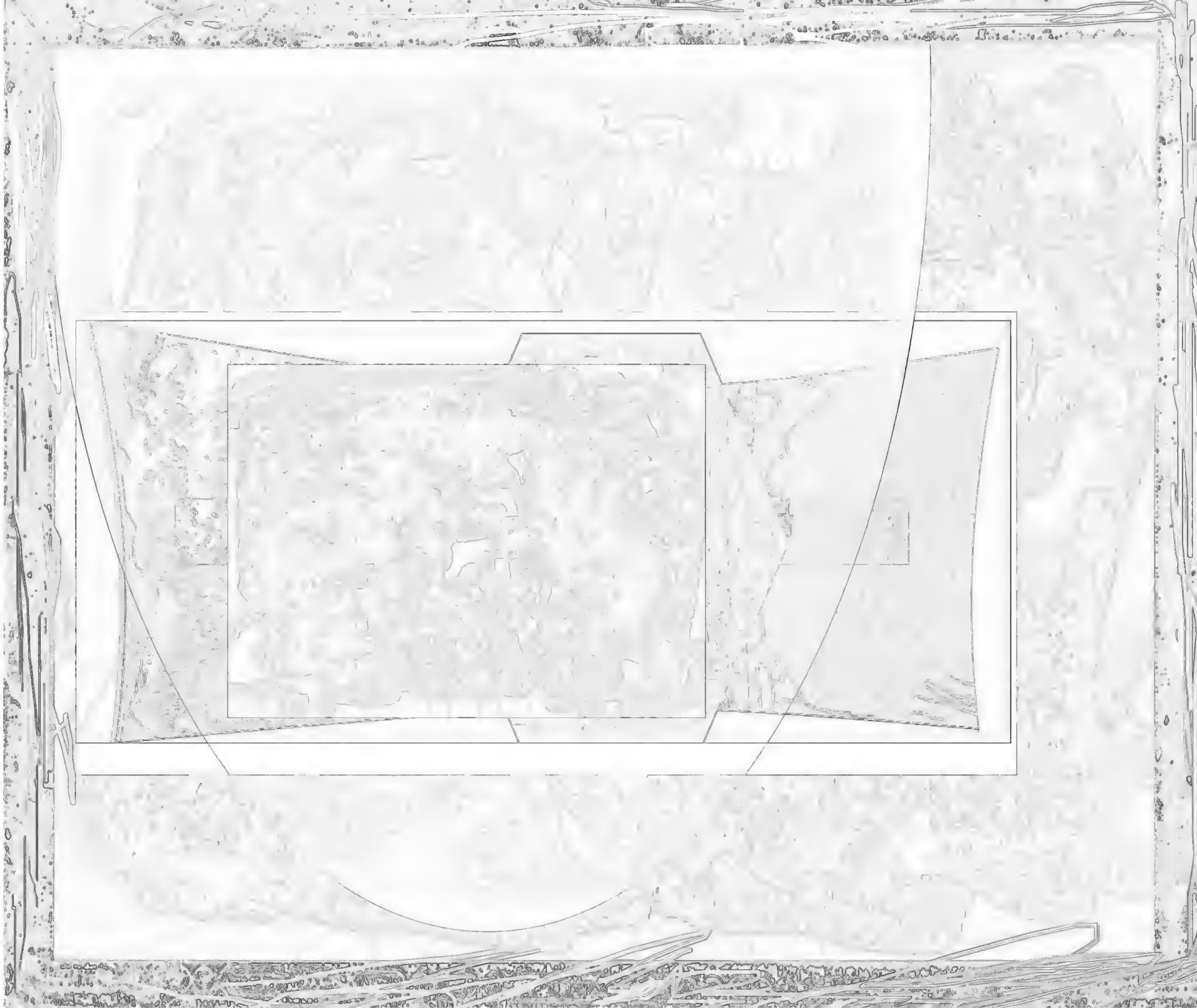


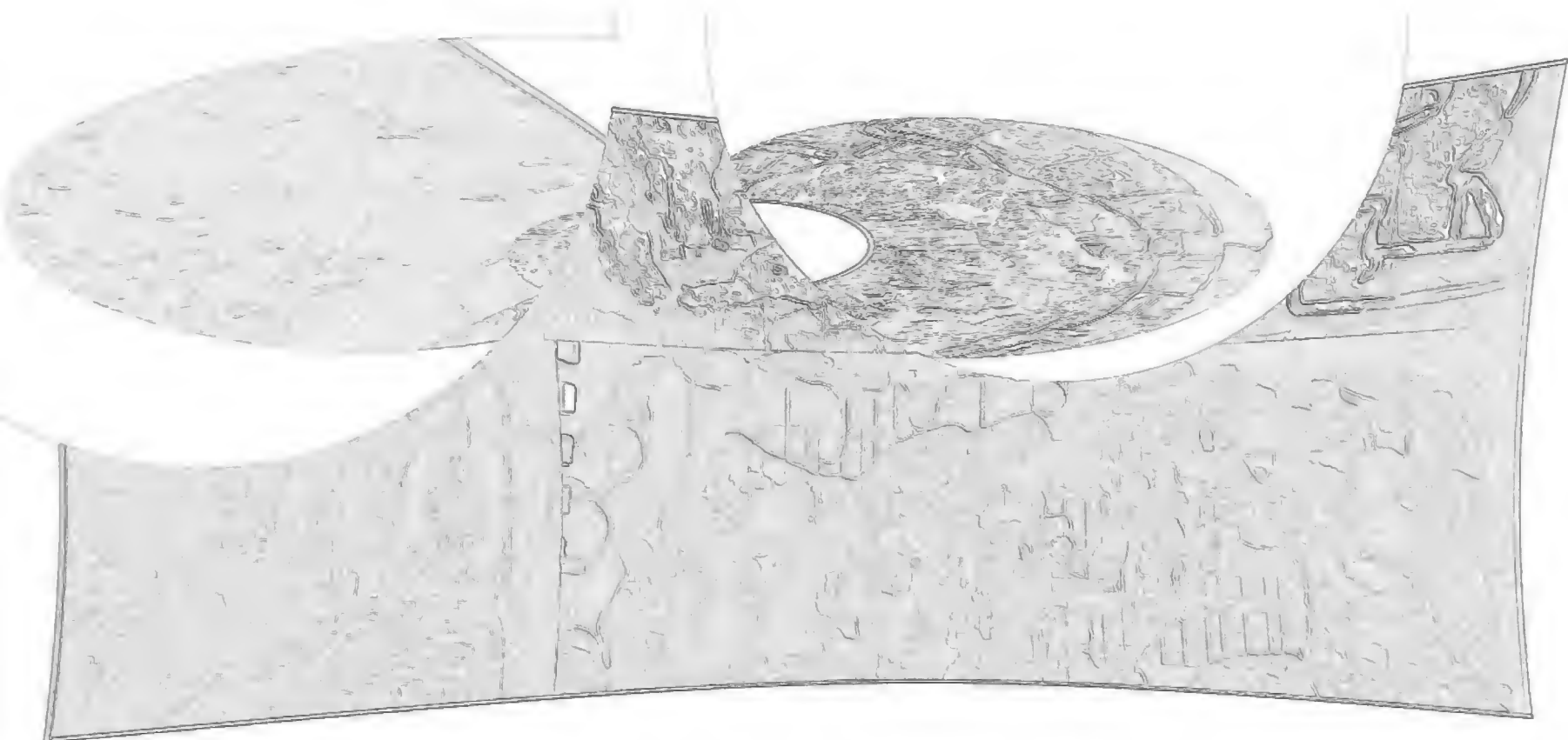
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language/rhetoric: ->predicate/subject-subject
predicat⁹ bride striped bare: 1.-rose red a rose before
a rose and bride bare before a bride///: reading
architecture- reading tableau, attributes, marked
bodies, topography of "sizing someone up first
meeting": formalism negative-
=overdetermination/formalism positive,
philosophical rather than philosophic- pertaining to
morphology over topology over topography:
numbers of perception- 2 and three-----> ethos
pathos dialectic/subject- object-> identity use and
being/ oscillation- conflux: immersion, generativity
and interactivite/: configuration- representation
analysis, to take apart & origin in sacrifices,
painting= canvas skin over stretcher bones
reconstitution: configuration-rhetoric />skit- root
radical scratch and sculpture, sculpture from scratch
-gradients mark, spot, engraved, bas relief, free
standing, ..(attributes) connection/connexion. Part
the Second: note qualities arrive through a matrix of
becoming and proxenics, and the connective"" and""
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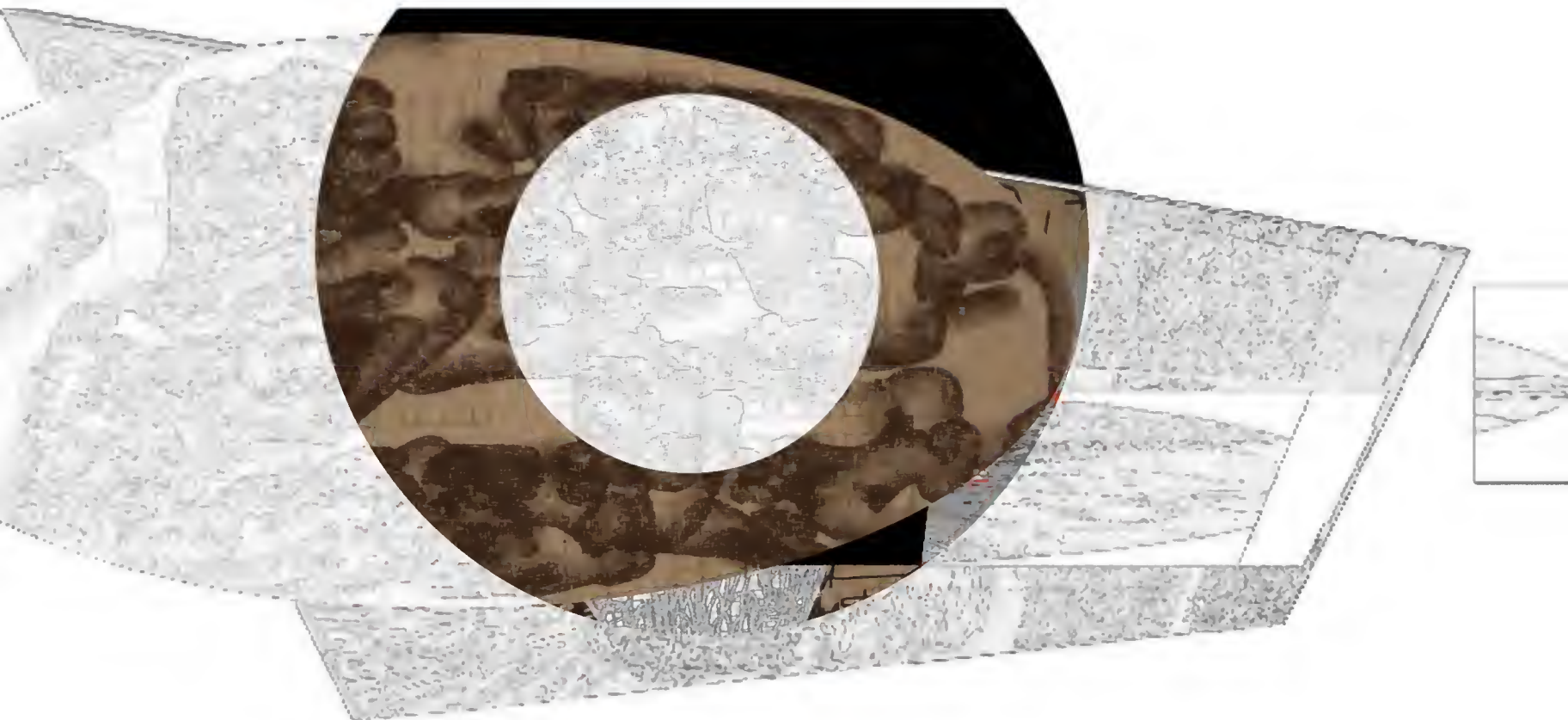
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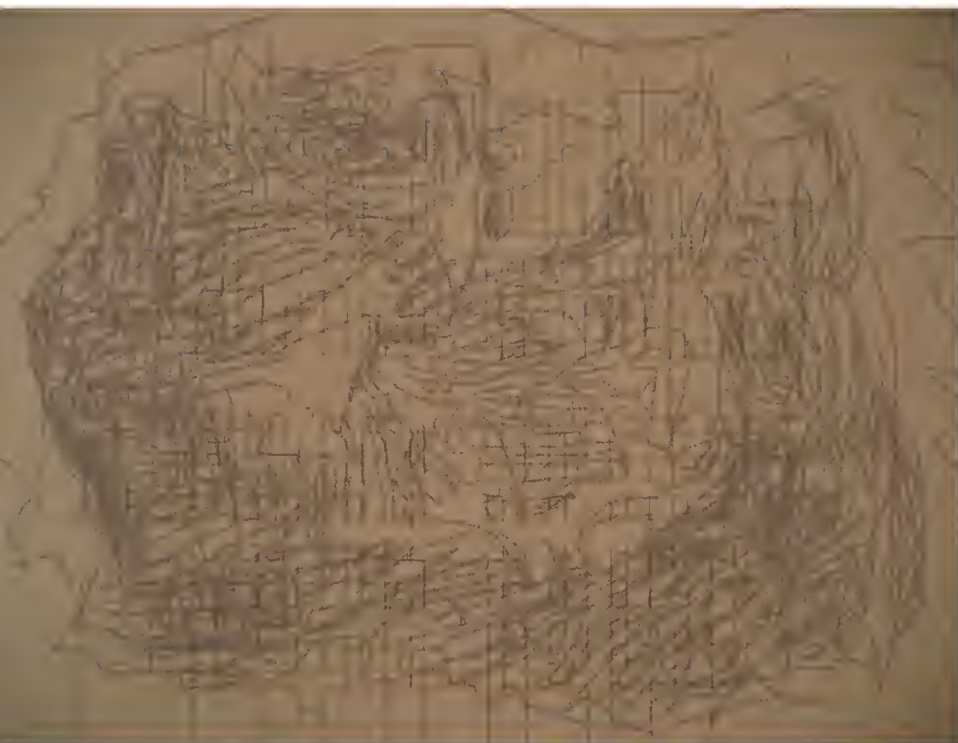


















FRAGMENT

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Semiotic Niche:
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